

The American Record Guide



VOLUME 24, NO.

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FOURTH YEAR OF PUBLICATION

TWENTY

in this issue

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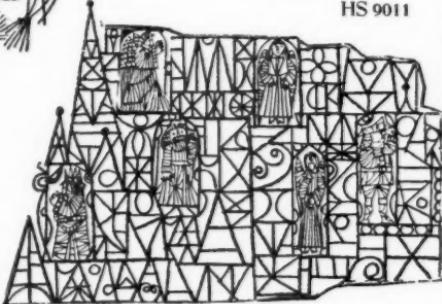
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April, 1958

Volume 24, No. 8



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ON THE COVER: Leopold Stokowski, whose most recent recording is reviewed on page 340.

THIS ISSUE is being mailed somewhat later than usual for the sensible reason that the next one, having been readied earlier than usual, is going out to subscribers in the same envelope. Our newsstand readers will not see the April issue at all because distributors insist on receiving copies prior to the month of publication. Henceforth everyone will... Some time ago I passed along a rumor that Chabrier's "Le Roi Malgré Lui" had been recorded. André Cluytens tells me that he hopes to oversee just such a project, perhaps even this year, but that what has been recorded is another "Roi" altogether—Lalo's "Le Roi d'Ys"... Angel promises faithfully that the "Great Recordings of the Century" will be out by May... Best wishes to the new English monthly, *Records and Recordings*, and also to a new American magazine, *Hi-Fi & Music Review*. The latter is being edited by David Hall, one of recorded music's oldest and truest friends... Those collectors who treasure the RCA Victor "History of Music in Sound", Volumes II-VI, will be glad to know that Volume I finally is on its way, along with Volume VII... Jesús María Sanromá may do Stravinsky's *Capriccio* with Leonard Bernstein, as he once did with Koussevitzky. I hope so. The beloved "Chu-Chu" really owns this piece. Incidentally, he has recorded a couple of off-beat items lately. One, a sonata by Hector Campos Parsi, was just brought out by Cook and will be reviewed next month. The other, a sextet for piano and winds by Ludwig Thuille, is due shortly on the Boston label... Shakespeareans attention: Absolutely uncut performances of *Twelfth Night*, *The Taming of the Shrew*, *As You Like It*, and *Much Ado About Nothing*, in productions by the Gate Theater Players of Dublin, will be issued this spring by The Spoken Word... In prospect for ARG readers: George Louis Mayer is completing an exhaustive Purcell discography... Henrietta Yurchenco will report on the music of Guatemalan Indians... Ray Ellsworth will bring us up to date on the iconoclastic and ever fascinating Harry Partch... Phil Miller will update his celebrated Hugo Wolf survey.

—J.L.

Now, equal time for *The North*

By
**FRENCH
CRAWFORD
SMITH**

ON JUNE 10, 1956, three years and three days after the first performance of his cantata, *The Confederacy*, conductor-composer Richard Bales fired a volley for the North when he conducted the première of his sequel, *The Union*.

Some months later, Columbia Records bundled up its recording gear and made a second trek to The National Gallery of Art in Washington, D. C., and *The Union* was recorded under Bales' direction. Last August, Bales and Columbia engineers traveled to Manassas, Va., to record the sound of a twelve-pound Union howitzer for use in the final movement. So now we have *The Union* in an album even more

de luxe than its best-selling predecessor's—and with greatly superior sound.

In this work, Bales has woven a musical fabric of rousing marches, humorous songs, hymns, and sentimental ballads popular in the North during the Civil War. In arranging the selections, he has added original material of his own, notably the Coda of the opening movement and the effective processional for orchestra which precedes the Gettysburg Address.

The Union consists of ten movements: (1) March, "The American Army", for orchestra; (2) "Tenting on the Old Camp Ground", for chorus and orchestra; (3)

BALES: *The Union* (Based on Music of The North, 1861-65); Peggy Zabawa (soprano), Jule Zabawa (baritone), Raymond Massey (narrator), Cantata Choir of the Lutheran Church of the Reformation, National Gallery Orchestra conducted by Richard Bales. (With essays by Bruce Catton, Clifford Dowdey, and Allan Nevins.) Columbia DL-244, \$10.00.

The author is a musicologist resident in Washington, D. C., which was then as now the capitol of The Union.



Composer-conductor Bales



"We are coming, Father Abraham"—Band of the 107th U. S. Colored Infantry

"The Battle Cry of Freedom", for chorus and orchestra; (4) "Aura Lea", for baritone soloist, chorus and small orchestra; (5) "The Invalid Corps", for baritone, chorus and orchestra; (6) "Just Before the Battle, Mother", for baritone, male chorus and orchestra; (7) "The Field at Gettysburg", which includes a processional for orchestra, Lincoln's "Gettysburg Address", for speaker, and "The President's Hymn", for chorus and orchestra; (8) "The Vacant Chair", for soprano, chorus and small orchestra; (9) "Abraham Lincoln's Funeral March", for orchestra, "Taps", a trumpet solo, and "The President's Grave", for chorus a cappella; and (10) "The Grand Review", for chorus and orchestra, which includes a "Grand March", "When Johnny Comes Marching Home", "The Battle Hymn of the Republic", "Tramp! Tramp! Tramp!", "Hold on, Abraham", "Marching Through Georgia", "Raw Recruits", "Kingdom Coming" ("Year of Jubilo"), and a finale based on "The Girl I Left Behind Me" and "The Flourish for Review" before the White House. Cheers of the crowd bring the work to a close.

Most of the music is so familiar that no comment is needed. Worthy of special mention, however, is "Abraham Lincoln's Funeral March", by William Wolsieffer. It would be interesting to hear other works by this virtual unknown.

The performance is both affecting and effective. The Cantata Choir of the Lutheran Church of the Reformation does an excellent job; it has a fine facility for singing with precision without the arti-

ficial metronome effect of some professional choruses and thus is especially suited to music of this type. The Choir's director, Jule Zabawa, and his wife, Peggy, are the baritone and soprano soloists; they are quite adequate if not outstanding. I should have preferred a singer with a warmer, less dry quality for the ballad, "Just Before the Battle, Mother", but Zabawa sings it with feeling and his enunciation is admirable. Actor Raymond Massey was the obvious, and wise, choice to read the "Gettysburg Address". The National Gallery Orchestra is splendid throughout, providing solid support for soloists and chorus, and giving robust, virile performances in its own "solo" sections.

From a purely musical point of view, I do not approve of Goddard Lieberson's brainchild—the sound of a howitzer being fired during the "Grand March". While the sound undoubtedly adds a measure of "realism", the business strikes me as a publicity gimmick. To my ears, there is nothing wrong with Bales' use of percussion at this point in the score.

Soundwise, Columbia has done a much better job in this recording than in *The Confederacy*. This time the engineers managed to lick the "phantom" of National Gallery Concerts—the echo. (Bales once told me that the Gallery is "one of the few places where you can hear a concert twice—the original and the echo!").

In sum, *The Union* is a fitting companion to *The Confederacy*, and certainly an important addition to the discography of American patriotic music.

X A word for Cherubini X

By NEWELL JENKINS

FOR THE PAST ten years my life has been given to the research and performance of hitherto neglected Italian masterworks of the seventeenth and eighteenth centuries. Until lately there has been little opportunity for the concertgoer or record collector to assess the value of much music of this period for the reason that it lay in archives accessible only to scholars, and also because it is only occasionally described in histories or catalogued in encyclopedias. Now, having been most fortunate in finding recording companies with interests similar to mine, it has been possible to place before the public a goodly assortment of these works, so that today the students and the mature music lovers alike can hear a cross-section of this fascinating period in their own homes at their own convenience. All too much, of course, remains unknown.

The so-called "Clarion Concerts", set up a while ago under auspices of the

Clarion Music Foundation, are devoted expressly to this music and already have acquired a cordial following in New York. It is the intention of the Foundation to continue the project in all its various aspects, of which more, perhaps, in a subsequent article. My purpose at the moment is to discuss Luigi Cherubini, whose marvelous *Missa Solemnis in D minor* will be performed under my direction later this season by the Dessoff Choirs [at Carnegie Hall on May 8th—Ed.]. How much more gratifying this revival would be if it were possible to make the music available to the larger public outside New York!

The works of Cherubini, last of the great classic composers, have been accorded an especially warm welcome on the musical scene of late. One might even say that we are witnessing a Cherubini revival. Once upon a time, the average concertgoer heard an infrequent per-



The author rehearsing members of the Dessoff Choirs

—Photo by Leonard Lessin

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formance of his *Anacreon* overture. But the highly melodic and individual Cherubini style remained buried in old scores until Toscanini conducted the Requiem in New York and the Austrians published his D Major Symphony in Vienna some fifteen years ago. Then, in 1953, the Maggio Musicale in Florence produced the first "Medea" in modern times under Vittorio Gui. The American Opera Society followed suit with a New York performance in 1955, and the revival was well under way. Now "Medea" has been recorded by Mercury with Maria Callas, and Columbia, I understand, will do another with Eileen Farrell.

Cherubini, who was born at Florence in 1760, studied with his musician-father and then continued his education in Bologna. After a great deal of traveling he decided to settle in Paris, where he became a conductor at a theater and started to compose operas. When the Conservatoire was founded in 1795, Cherubini was appointed one of three directors. The high regard in which he was held may be measured by the fact that he was chosen to conduct at Napoleon's soirées. In 1805, at Vienna, he met Beethoven, who esteemed him above all the contemporary writers for the stage. He is known to have much influenced Beethoven's choral music.

He later returned to France, and after 1809 he made sacred music his sole occupation. He was made a Chevalier of the Legion d'Honneur during the hundred days (1815). In 1816 Cherubini was appointed superintendent of the King's Chapel; it was in this year he completed the *Missa Solemnis in D minor*. Ap-

Several of the notable performances Mr. Jenkins recorded for The Haydn Society have been released anew in recoupings. The series entitled generally "Italian Classical Symphonists" (HS-9019, -27, and -34) includes works by Boccherini, Brunetti, Sammartini, Viotti, Albinoni, Geminiani, Sarti, Rosetti, Valentini, and Giordani. These will be reviewed in the May issue. His more recent recordings, on the Washington label, have not yet been received.



Luigi Cherubini (1760-1842)

pointed sole director of the Conservatoire in 1822, he held this post until shortly before his death at the age of eighty-two.

A popular and prolific composer, Cherubini left over three hundred catalogued works—only one symphony, but a wealth of choral music including twenty-nine operas, eleven masses, two requiems, magnificats, motets, lamentations, and so forth. It is my hope that, as time goes on, more and more of these works are accorded the hearing they so well deserve.

Much criticism has been written during the past century about forgotten or unplayed music, generally closing with the time-worn excuse that runs: "If we don't hear it in concert performance there must be a reason—probably the music is no good." The proof of the fallacy of this statement lies in the results of the research that not only I, but also many dedicated scholars, have done in recent decades. Though I can make no claims to original research on this Cherubini Mass, the fact that such an imposing, majestic, and moving work is not better known has prompted me to take what action I can in its behalf.

Those who approach this music without prejudice or bias will find much to warm their hearts, as I did. It is my sincere hope that this performance and the recording probably to follow may awaken in many listeners an enthusiasm for Cherubini in particular and unfamiliar music in general. Many little-known treasures are to be found in the LP catalogues even now, and you may be sure that others will be added as more and more connoisseurs experience the joy of discovery.

Record Reviews

THERE IS IN SOULS *a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.*

—William Cowper

Music for Strings: Leopold Stokowski conducting his Symphony Orchestra. Capitol PAO-8415, \$4.98.

▲OF the eight selections included in this collection not one, if I am not mistaken, is performed as it was originally written. The program includes a song from the Schemelli Gesangbuch by Bach, "Mein Jesu, was für Seelenweh befällt Dich in Gethsemane"; the Preludio from Bach's Partita No. 3 for solo violin; three dance pieces from two of Gluck's operas, "Iphigénie in Aulis" and "Armide"; Borodin's Nocturne from his second string quartet; the Paganini Moto Perpetuo, originally for solo violin and orchestra but usually played with piano accompaniment; and finally a song by Rachmaninov, the Vocalise. Of all these probably the Gluck is the only item to be heard in a version which adheres rather closely to the original, but even there one senses the conductor's arranging hand. What can one say about an album which lists itself as "Music for Strings" and yet contains not one untranscribed note?

Only this: that taken for what it is—a magnificent demonstration of string tone in the finest Stokowski tradition—this recording can afford a great deal of enjoyment. Purist or not, the listener will be forced to admit that seldom has such a ravishing sound been placed within the grooves of a record. The arrangements are generally very well done, and the playing is absolutely first-rate. Stokowski's fam-

iliar musical abuses, distortions of rhythm and dynamics, "souped-up" readings in regard to both interpretation and recording technique—all these are almost conspicuously absent in the present disc. Compare, for example, Stokowski's sensitive, almost restrained, performance of the lovely Borodin Nocturne with Ormandy's blown-up, tear-drenched version. Although the orchestra is identified only as "his Symphony Orchestra", the members are, I believe, among the top-ranking musicians on the West coast. Not since his Philadelphia years has Stokowski obtained a sound such as this.

—I.K.

●
BEETHOVEN: Piano Concerto No. 4 in G, Op. 58; Emil Gilels (piano) with the Philharmonia Orchestra conducted by Leopold Ludwig. Angel 35511, \$4.98 or \$3.98.

Schnabel, Dobrowen.....RCA Victor LVT-1010
Serkin, Ormandy, Phila.....Columbia ML-5037

▲THE soloist's familiar stylistic elegance is very much in evidence, but this effort does not have the soaring grandeur of the "Emperor" Concerto by the same forces. The Gilels-Ludwig approach here tends to be a mite methodical and, in the final movement, slightly sober. Though the liner notes indicate that the cadenzas are Beethoven's own, that utilized in the first movement is not only new to these ears, but also fails to appear in any of the standard editions. Angel's microphoning is skillfully balanced.

—A.K.

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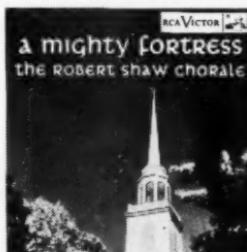
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BEETHOVEN: *Concerto No. 4 in G, Op. 58*; Paul Badura-Skoda (piano) with the Vienna State Opera Orchestra conducted by Hermann Scherchen; *Concerto No. 5 in E flat, Op. 73 ("Emperor")*; Jacob Lateiner (piano) with the Vienna State Opera Orchestra conducted by Armando Aliberti. Westminster WN-18540, \$4.98.

(No. 4)
Serkin, Ormandy.....Columbia ML-5037
Gilels, Ludwig.....Angel 35511
("Emperor")
Solomon, Menges.....RCA Victor LM-2108
Gilels, Ludwig.....Angel 35476
Serkin, Ormandy.....Columbia ML-4373

▲THE concerto featuring Badura-Skoda is not a new recording, but a recoupling of XWN-18342. It is contained on one side of the newer release. I still find it a rather narrow and listless reading, with



Lateiner: "superior abilities"

BEETHOVEN: *Sonata No. 30 in E, Op. 109*; *Sonata No. 31 in A flat, Op. 110*; *Sonata No. 32 in C minor, Op. 111*; George Solchany (piano). Angel 45014, \$3.98.

Schnabel.....RCA Victor LCT 1109, 1110, 1154
Gieseking (30 and 31).....Angel 35363
Serkin (30).....Columbia ML-4620
Backhaus.....London LL-266, 953

▲SOLCHANY attains a highly respectable standard. His playing exhibits considerable poetic insight and reveals a mature, discriminating personality. He tends to more (though not undue) animation than most, particularly in the two earlier masterpieces, but his penetration into the substance of interpretative meaning is considerable. Happily, too,

unconvincing tempo, little finesse of phrasing, and short on rhythmic and dynamic contrast as well as orchestral precision. The soggy, unfocused piano tone and considerable surface hiss still prevailing cannot be considered good engineering by today's standards. The Lateiner-Aliberti contribution to the new release, though on a higher level of sensitivity, suffers from a lack of unity of concept. There can be no questioning this pianist's superior abilities, and indeed his dedication where Beethoven is concerned. Unfortunately, the problems he faced seem, if not insurmountable, hardly conducive to inspiring interpretative results. The raggedness of ensemble and repeated overbalancing of the soloist by the orchestra hardly suggest that Aliberti is a competent collaborator. As a Beethoven interpreter, his views are downright uninspired and pedestrian. Though not so bad as the overside, the engineering here shows a notable lack of sensitivity, for the piano emerges with a steel-like tonality and clang, lacking in both body and mellowness. The sound obviously hampered Lateiner in achieving anything like an expressive *cantabile* or *dolce*, especially in the second movement. The entirety abounds in pre-echo, probably due to the amount of music crammed into the grooves, and a tendency toward edginess in the treble. This release is not representative of Westminster's usual standard.

—A.K.

the delivery is free of the eccentricities and mannerisms that seem to be in vogue. Angel has managed to get all three sonatas on the one disc, but the Op. 110 is divided, two movements to each side. The piano reproduction is realistic and cleanly focused.

—A.K.

BRAHMS: *Symphony No. 1 in C minor, Op. 68*; Philharmonia Orchestra conducted by Otto Klemperer. Angel 35481, \$4.98 or \$3.98.

Toscanini, NBC.....RCA Victor LM-1702
Markevitch, Sym. of Air.....Decca DL-9907

▲KLEMPERER'S attention seems to be concentrated on the structural aspects of

Brahms' writing rather than the dramatic content. Auster and stately, the grandiose lines are allowed to unfold at an unhurried pace, affording the listener a fascinating, introspective view of the contrapuntal and inner instrumental voices in the scoring. It is a stimulating experience, but my own preference in Brahms interpretations is for those that are more intense and animated. The work of both the Philharmonia and Angel's engineers is exemplary.

—A.K.

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BRAHMS: *Variations on a Theme by Haydn, Op. 56a; Hungarian Dances —No. 5 in G minor; No. 6 in D; No. 7 in A; No. 21 in E minor; No. 11 in C; No. 2 in D minor; No. 1 in G minor*; London Symphony Orchestra conducted by Antal Dorati. Mercury MG-50154, \$4.98.

(Op. 56a)

Toscanini, NBC RCA Victor LM-1725
Walter, N. Y. Phil. Columbia ML-5076

▲THE promise of a perfectly expounded St. Antoni Chorale theme is quickly dispelled in the variations, which are played with little perception of either Brahms' written intent or the instrumental possibilities. Where the dynamics call for a *piano* register, Dorati offers a *forte*; where the composer requests *vivace* or *presto non troppo*, Dorati provides an *allegro*. Conversely, the sixth variation is taken at such an unreasonable clip as to be articulatively impossible for the horns. Any degree of finesse is lacking throughout. The *Hungarian Dances* also emerge with more gusto than *Gemütllichkeit*. The string reproduction is coarse and lackluster, the brass distant and resonant. One does not get a feeling of ensemble integration.

—A.K.

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DVOŘÁK: *Trio in E minor, Op. 90 ("Dumky")*; **SMETANA:** *Trio in G minor, Op. 15; Trio di Bolzano*. Vox PL-10.440, \$4.98.

▲IT was probably Beethoven, as much as anyone, who demonstrated that the violin-cello-piano trio could be a serious and dramatic medium (Haydn's piano trios give the cello barely a chance), and it is interesting to observe that one of the composers represented here takes Beethoven

at his word and proceeds on the same premise, and the other, while making good use of all three instruments, writes music of a lighter sort, often projecting one instrument in a solo capacity with the other two subordinated to mere accompaniment. It is even more to the point to note that both approaches can be effective. Dvořák's "Dumky" Trio, working from the second proposition, is melodious, gay and somber by turns, and altogether an infectious piece of music. A "dumka", by the way, (plural "dumky"), is a Slavic folk-ballad, the first strain of which is melancholy and the second happily riotous; Dvořák's Trio deals with six of these in successive independent movements. Smetana's Trio is more Beethoven-ish in outlook, though I must confess that some of it sounds rather contrived to me. The composer obviously, however, took trio-writing as a sincere and serious task, and aside from the question of musical value, he handles the three instruments well, and scores some passages of striking sonority. The Bolzano Trio acquires itself with credit; at times the string tone verges on harshness, but the spirit of the music is there, if not the letter of perfection.

—S.F.

•

FRANCK: *Pièce héroïque; Chorale No. 1 in E; Chorale No. 2 in B minor; Chorale No. 3 in A minor*; Marcel Dupré (organ of St. Thomas Church, New York City). Mercury MG-50168, \$4.98.

Schweitzer Columbia ML-5128
Demessieux London LL-1433

▲CERTAINLY the most glorious in sound of the six current versions of the Chorales, and stunningly set forth by Dupré in a tradition purporting to have come down directly from Franck through Guilmant, this concert-type reading is marred only by occasional stylistic eccentricities interrupting the flow, as in the *Adagio* of No. 3, and by the use of high-tension and overly strident reeds that jolt certain melodic lines out of their accustomed graces, for example that of the first variation in No. 1. On the other hand, these sharp corners tend to lose themselves in the super-angularity of M. Dupré's over-all grandeur (exception:

lack of rhythmic and registration definition in sections of No. 3). The organ at St. Thomas' accentuates overtones of the concert hall rather than the church, and so this reading comes as a direct contrast to Schweitzer's (ARG, February, 1958) and goes beyond Demessieux's in its Frenchifying. If, therefore, yours must be a choice between clearly defined polarities, it is either Dupré or Schweitzer; if you have a fondness for any based upon personal reminiscence, indulge it—you can't go wrong.

—J.B.L.

•

GERSHWIN: *Cuban Overture*; **GOULD:** *Latin-American Symphonette*; **McBRIDE:** *Mexican Rhapsody*; Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury MG-50166, \$4.98.

(*Cuban Overture*)
Kostelanetz.....Columbia CL-783
Walther.....MGM E-3307
Whiteman.....Coral 57021

▲THOSE Gershwinites who have been waiting for the recording of the *Cuban Overture*, originally titled *Rumba*, now have it. One fault or another afflicted the previous versions. Hanson, however, gives this little charmer a straightforward rendition; he neither tries to make it bigger than it is, nor does he treat it patronizingly. The piece was written because Gershwin was interested in utilizing the Cuban percussion instruments he had brought back with him from a vacation in Havana. Remember that in 1932, bongos, maracas, and gourds were little known as musical instruments in this country. On the autograph score, replete with contrapuntal and polytonal high-jinks that the intelligentsia may not identify with Gershwin, the composer literally sketched the Cuban instruments and specifies the placement of them. The full effect of the work is dependent upon that placement, and of course on the tricky rhythms. Hanson has succeeded where others failed, and Mercury's engineers have captured the sound with their usual clarity and balance. Rounding out this Latin American program are recouplings of two delightful and compatible works.

—E.J.

GRIEG: *Piano Concerto in A minor, Op. 16*; **SCHUMANN:** *Piano Concerto in A minor, Op. 54*; Claudio Arrau (piano) with the Philharmonia Orchestra conducted by Alceo Galliera. Angel 35561, \$4.98 or \$3.98.

(Grieg)
Rubinstein, Wallenstein.....RCA Victor LM-2087
(Schumann)

Lipatti, Von Karajan.....Columbia ML-4525

▲ARRAU brings rich expression and laudable finesse to both concerti. His grasp of interpretative substance is sure; the structural and dynamic designs are absorbingly defined. What I miss in his readings are assertiveness and momentum, particularly in the Grieg. For this reason my preference in the latter work remains with the electric Rubinstein, and in the Schumann nobody challenges the late Dinu Lipatti. Galliera's accompaniments are imaginatively conceived. The piano tends to be muffled in softer passages, but emerges with clarity in the more outspoken moments. The balance is well integrated.

—A.K.

•

HAYDN: *Symphony No. 92 in G ("Oxford"); Symphony No. 104 in D ("London")*; Berlin Philharmonic Orchestra conducted by Hans Rosbaud. Decca DL-9959, \$3.98.

(No. 92)
Koussevitzky, Boston.....RCA Victor LM-1102
(No. 104)
Horenstein, Vienna Pro Musica.....Vox PL-9330
Szell, Cleveland.....Epic LC-3196

▲ROSBAUD'S smiling delineations are noteworthy for their meticulous care in matters of counterpoint and articulation. What could be supplied in greater measure are elements of spirit and buoyancy, both in tempi and dynamics. Otherwise the performances are entirely acceptable. Decca's reproduction is excellent.

—A.K.

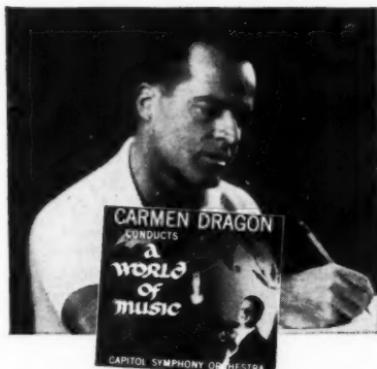
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HINDEMITH: *Concert Music for Strings and Brass, Op. 50*; *Symphony in B flat for Concert Band* (1951); Philharmonia Orchestra conducted by the composer. Angel 35489, \$4.98 or \$3.98.

Fennell (Symphony).....Mercury MG-50143

▲THREE volumes are announced for this series, all conducted by Paul Hindemith. Since the four other works will

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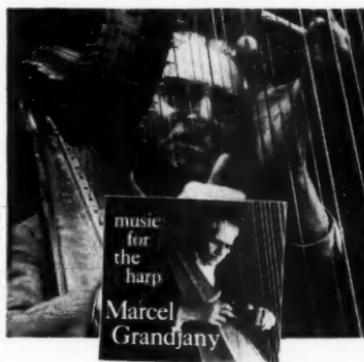
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include the Horn Concerto with the late Dennis Brain, as well as the Clarinet Concerto with Cahuzac, we can anticipate some marvelous playing. As preface, there is much here. The band work was recently issued in a Mercury recording conducted by Frederick Fennell. A comparison leaves little choice, especially with the inward monitor warning that the composer certainly would have the last word as to proper tempo, highlighting, and the like. Hindemith takes his tempi a bit more slowly, and his style is less athletic. But music is not neutral; its sensitive points are exactly the translation in terms of the performer. Both Fennell and Hindemith re-create; they do not overindulge themselves. If Fennell's group sounds brasher, and plays faster, it may well be a matter of youthful energy and musical red corpuscles. It is really worth owning both records. The brass and string "Konzertmusik" is engaging music, provided one stands away from the musical canvas and views the total work. In the rightness of the lines as they mingle and clash lies the extreme strength of Hindemith. Harmonic blend is far from his thoughts, just as it was from Bach's. The sonic blend will please hi-fi addicts.

—A.C.

KARLOVICH: *Violin Concerto in A, Op. 8;* **MACHAVARIAN:** *Violin Concerto;* Galina Barinova (violin) with the State Symphony Orchestra of the USSR conducted by Kiril Kondrashin (Karlovich); Mikhail Viaman (violin) with the State Radio Orchestra of the USSR conducted by Odyssei Dmitriadi (Machavariani). Westminister XWN-18535, \$4.98.

▲ON this evidence, Mikhail Viaman is one terrific fiddler. How many do the Russians have, anyway? He has technique to burn, and a tone which ranges from lush warmth to stunning brilliance. The Machavariani work, written in 1950, is in the solid Russian romantic tradition, with an *Adagio* not unlike its counterpart in the Tchaikovsky Concerto. Nevertheless, it is pleasant listening, and has its moments of sincerity and originality. Barinova cannot match Viaman in either

technique or intonation. The Karlovich Concerto (1902) does not have the personality of the Machavariani, and it is considerably more saccharine. The recording is acceptable.

—D.H.M.

KHACHATURIAN: *Violin Concerto;*

SAINT-SAËNS: *Havanaise, Op. 83;*

Leonid Kogan (violin), Boston Symphony Orchestra conducted by Pierre Monteux. Victor LM-2220, \$4.98.

(Khachaturian)

David Oistrakh Angel 35244

Igor Oistrakh Angel 35100

▲MADE just after Kogan's American debut, this recording can take its place with honor among the best of the available versions of the popular Khachaturian Concerto. Kogan plays brilliantly; his intonation and musicianship are faultless. If his tone is not quite so rich or full as that of the elder Oistrakh, his is still a performance that generates the same kind of excitement that was evoked when the concerto was first released by Mercury (on shellac) with Oistrakh back in the late forties. For most people, including myself, that set was the introduction to both the piece and the violinist. Now, almost ten years later, we are once again given the same concerto as a vehicle for the American recording debut of a younger Soviet colleague. The *Havanaise*, I might add, is elegantly set forth and comes as a pleasant bonus. For all of Leonid Kogan's excellence, however, the marvelous orchestral support by Pierre Monteux (he had prior to the recording session never performed the Khachaturian) must not be overlooked. This is by far the best conducting of the concerto on records. The sound is good.

—I.K.



Kogan and Monteux listening to the playback with RCA Victor's Richard Mohr (left foreground) at Symphony Hall

The educational device is not always the artistic

Award Artists Series: *Leonard Smith Plays the Cornet* (AAS-701); *Robert McGinnis Plays the Clarinet* (AAS-702); *Sigurd Rascher Plays the Saxophone* (AAS-703); *James Chambers Plays the French Horn* (AAS-704); *William Kincaid Plays the Flute, Vol. 1 and 2* (AAS-705, -706); *Charles Magnante Plays the Accordion* (AAS-707). Grand Award Records, \$4.95 each.

▲THIS series of recordings is an attempt to "stimulate higher levels of musical achievement and enjoyment" by enabling students to hear "the instruments they [are] studying played by the truly great artists". The educational advisor and director of the project is Dr. Paul Van Bodegraven of New York University. In the first volumes (two each seem to be projected for these instruments) the choice of music was made from the New York State School Music Association Manual covering the grades through four. However, the second flute album is beyond grade four, and the French horn pieces range from the second grade to the sixth.

So much for the background of this set. As to whether or not the recordings have value to the non-student, to the general record-buying public, the answer is more or less in the affirmative, although there is some uncooked meat on the bill-of-fare. Dr. Bodegraven's purpose has been fulfilled only in part. One questions especially the plethora of transcriptions, for even in the matter of accordion music there are some original works by such as Creston and Harris that fit the precepts of the enterprise. Instead we are served nine versions of such baggage as *Finlandia*, *Solfeggietto*, and the eternal-but-so-badly-damned *Liebestraum*! In feeding the young flock with artistic performances as inspiration, to be sure, Magnante does very well. His virtuosity is triumphant.

The educational device is not always the artistic, unfortunately. And vice versa. There is a curious ambivalence to the music chosen here. Some of it is valuable for teaching and nice for sheer listening; another portion seems predicated only for the teaching studio with little pertinent musical reference; still another is strictly for the concert hall. Since the series is not for those advanced students who are almost ready for the music profession (this group hears many performances of sufficient artistry to serve as models) one questions the inclusion of such an assortment of compositions.

The releases differ in the amount of worth-while music, be it directed specifically to the student or to the general listener. (It is clearly shown that after the first albums the objectives were broadened, for the pieces were chosen from that point on also to "provide enjoyment for the listener".) One of the best is the horn set, including a fine Sonata by Bernhard Heiden as well as pieces by Marcel Poot and Ralph Hermann. Transcriptions of Corelli and Leopold Mozart are among the remainder. Kincaid's artistry is a rich contribution; every work is an original (the Mozart G major Concerto, the second Sonata of Bach, Chaminade's *Concertino*, and two shorter pieces by Fauré and Kennan). "Peculiar" describes the clarinet disc. It contains a snippet from the Mozart Concerto, likewise a Brahms trifle, and some shorter works, mostly of no consequence. And on the Rascher record, only five of the nineteen items were originally for the saxophone. Smith performs some pretty poor music with beauty of tone and sensitivity of phrase definition.

The summary shows a fair batting average but woeful fielding, with far too many small errors. All performances and sonics, however, are beyond reproach.

—A.C.

MILHAUD: *Les Choéphores*; Geneviève Moizan (soprano); Hélène Bouvier (alto); Heinz Rehfuss (baritone); Claude Nollier (narrator); Chorale de L'Université; **HONEGGER:** *Symphony No. 5 (Di Tre Re)*; Lamoureux Orchestra of Paris conducted by Igor Markevitch. Decca DL-9956, \$3.98.

▲DECCA has paired two of the great works of the century—contrasting compositions in disparate media composed by two just-as-different composers. The enchantment is placed into perspective by the magnificent conducting of Markevitch (a composer who understands how to conduct, and a conductor who understands the science of composing music), by the luminiferous playing of the Lamoureux Orchestra, and, save for one objection, by the exceptionally plastic sound, scintil-

Milhaud, left, with Markevitch



MOURET: *Fanfares; Symphonies*; **LA-LANDE:** *Symphonies des soupers du roy (Suite No. 4)*; **MARAISS:** *Suite from "Alcione"*; Jean-Marie Leclair Instrumental Ensemble conducted by Jean-François Paillard. Westminster XWN-18538, \$4.98.

Douatte (Mouret,
Lalande).....London Int. TWV-91092
Colombo (Lalande).....Oiseau-Lyre OL-50106

▲WE are perhaps by now accustomed to the idea of a Mozart or a Haydn composing music to serve as background for the parties of Austrian nobility. This disc taps a wholly different, if parallel, literature. Here is music written for the entertainment of King Louis XIV of France, at meals or elsewhere. The descriptions with this disc are jumbled and confused about the music on the first

lating in effect, which sets into relief the strength and poetry of the music. Milhaud's work (after Aeschylus) still stuns one, even after four decades. Its conception not only is illustrative of the power of combined tonalities, but also is a compendium of vocal techniques, many invented by the composer. The versification has a puissance that is established and maintained from start to end, especially in the sections where a narrator is surrounded by contrapuntal vocalized timbres plus a battery of percussion formed into chordal components of varying tensility. The narrator is often too prominent; this is a peculiarity of miking, however, not of Milhaud's scoring balances. And still, the utmost eloquence is in every measure. Not one whit less important is the symphonic flood of Honegger's composition. Still maligned for its "athleticism", Honegger's music is an indictment against the superficial chicanery of many a so-called "symphony", and a document for proving the significance of contemporary thought. We have heard so much "modern" music that our ears are coated with stale sounds; new music has become unboldly unoriginal. But Honegger is a composer who sings while he dots his music with the signposts of rhythmic vitality.

—A. C.

side by Jean Joseph Mouret (1662-1738). Both the two collections are really *symphonies*, and were published in 1729 as a book of *Symphonies* in two Suites: the contents of the first Suite were often called *fanfares*, but it would be a mistake to distinguish between them with separate terms, as done here. The first Suite, the more showy one, has already received a full-blooded performance in a better recording on a London International record by the Collegium Musicum de Paris under Roland Douatte. Even more attention has been given to the collection of *Symphonies pour les soupers du roy* of Michel Richard de Lalande (1657-1726). No recording has been essayed of all the suites of these pieces written to divert the royal digestion, but some of them have appeared on two previous discs.

The Douatte record already mentioned contains eight of these, and six appear on part of a Oiseau-Lyre record played by the Lamoureux Orchestra under Pierre Colombo, while this release offers ten from the Fourth Suite of eighteen. Surprisingly, there are few duplications among these three samplings, so comparisons must be limited, though Douatte seems to achieve the best results. Amid all this Versailles *Muzak* the final work on the disc, the "Alcione" Suite by Maran Marais (1656-1728) seems a trifle out of place, but ironically it is perhaps the most satisfying music in the collection and Paillard and his group sound best here. Inexplicably there is no separating groove between this and the preceding Lalande. The quality of sound throughout is good but no better, by Westminster-Erato standards. —J.W.B.

written, calm, almost matter-of-fact music of these five composers. To paraphrase a recent best-seller's title, these discs might be called "Comfort me with Comfortable Music". Not that comparisons cannot be made, and some composers quartered. The Morris work is poorly put together; its harmonies are not cogent, and the scoring is a pale, neutral affair. The Rubbra, however, is excellent, one of the best works he has turned out, and a decided addition to the scant contemporary literature for the violin. Irving Fine's short piece lives up to its title. It has less of the Stravinskyan pandiatomic contour previously identified with this excellent craftsman; its abundant power stems from the way Fine handles a pat ternary form. But all this music, for better or worse, is stubbornly ordered and individual. And likewise the neo-romantic Reichel and Rorem pieces, the latter extremely Coplandish. The releases are worth having as examples of current writing, although none of them will mark a point in music history.

Both of the Louisville records, surprisingly, could stand better engineering. And the orchestra seems to lack both string body and sonorous intestinal power. —A.C.

ROREM: *Design for Orchestra*; **REICHL:** *Suite Symphonique*; Louisville Orchestra conducted by Robert Whitney. Louisville Commissioning Series Lou-57-5.

RUBBRA: *Improvisation for Violin and Orchestra, Op. 89*; **FINE:** *Serious Song: A Lament for String Orchestra*;

MORRIS: *Passacaglia, Adagio and Finale*; Sidney Harth (violin); Charme Riesley (soprano); Louisville Orchestra conducted by Robert Whitney. Louisville Commissioning Series Lou-57-6. (Available by subscription only.)

▲RECENTLY I read an article which posed a serious question. It concerned the problem of modern music and, specifically, whether it was getting old. None of us deplore maturity, settling down. Still, it is a fact in present-day music that the *avant-garde* are not experimenting with familiar materials but with charts and graphs, and we would need to study electronics in order evaluate the results. But the main body of composers are indeed following Stravinsky, Bartók, Schönberg, Hindemith, Milhaud, *et al.* In a word, modern music has become very tolerant. And this may be monotonous.

I thought of this as I listened to the decided romantic bent, the very wisely

SAINT-SAËNS: *Sonata for Clarinet and Piano, Op. 167*; **TEMPLETON:** *Pocket Size Sonata for Clarinet and Piano*; **SZALOWSKY:** *Sonata for Clarinet and Piano*; **VAUGHAN WILLIAMS:** *Six Studies in English Folk Song*; Reginald Kell (clarinet); Brooks Smith (piano). Decca DL-9941, \$3.98.

▲IT has been said that Kell's tone is just too pure, that he sacrifices musical feeling for technical perfection. To my mind, nothing could be farther from the truth. It is true that his technique is almost inhumanly superb, and that his tone is almost without flaw. But he is also an artist of frequent insights, as the performances on this disc confirm. Unfortunately, the serious clarinet literature is rather limited, so none of the pieces here is of major musical importance. The Saint-Saëns is sweet and tuneful, and

well suited to Kell's smooth style. Templeton's Sonata is charming and clever, especially in the movement marked *Modal Blues*. Vaughan Williams' Folk Songs are written in the composer's typically elegant style and are, I suspect, favorites of Kell's. The recording is outstanding for clarity and presence.

—D.H.M.

•

SCHUBERT: *Fantasy in C, Op. 159; Sonata in A, Op. 162*; Rafael Druian (violin); John Simms (piano); Mercury MG-50120, \$4.98.

▲BOTH of these chamber works are infrequently heard in the concert hall. The counteraction of a recorded performance is praiseworthy, but the accomplishment of Druian and Simms is but a moderate one. They tend to segment the music rather than to portray the large scheme (plus inflections) in the "Fantasy", a work conceptually free of strict formalism. Schubert's Op. 162 concerns a compounded sonata, but in one package; the four movements are telescoped and further split into seven sections. This mintage includes inferential matters of detail as well as cyclic technique. In addition to the general poetry and drama, repose and strife, the performance should make this architectonic purpose clear. This is what is lacking in spite of very clear piano playing and the perfect intonation and skillful bowing by Druian. The A major Sonata (or "Duo") fares much better. But it is, I think, a less substantial work. Not because of this, certainly, the Druian-Simms team cannot be improved upon except by the dated Kreisler-Rachmaninov recording. Save for some healthy sonorous appetite on the part of the piano, the sound is well balanced in this work.

—A.C.

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SCHUBERT: *Trio No. 1 in B flat, Op. 99; Trio No. 2 in E flat, Op. 100*; Felix Galimir (violin), László Varga (cello), István Nádas (piano). Period SPL-735, \$4.98.

(Op. 99) Rubinstein, Heifetz. Feuermann RCA Victor LVT-1000 (Op. 100) Busch-Serkin Trio Columbia ML-4654

▲THEY may not be so famous, but the first-class instrumentalists of this recording give us sensitively molded performances that are unquestionably on an interpretative level with that of Heifetz, Rubinstein, and Feuermann in the earlier opus and the Busch-Serkin Trio in the *E flat*. Moreover, the gentlemen on the Period label exhibit considerably more spontaneity, feeling for line and style, and disposition toward getting to the heart of the musical matter than Casals and his collaborators did (in both trios) on Columbia. I have but one slight quibble, and that is the relaxed definition of *Allegro moderato* in the opening of the fourth movement of the Op. 11. The reproduction is clear, but features the bowed instruments to the detriment of the piano. Incidentally, this is the only disc on which the trios are coupled. —A.K.

•

SCHUMANN: *Kreisleriana, Op. 16; Symphonic Études, Op. 13*; Wilhelm Kempff (piano). Decca DL-9948, \$3.98.

(*Kreisleriana*)

Anda Angel 35247

(*Symphonic Études*)

Anda Angel 35046

Firkusny Capitol P-8337

▲KEMPFF'S delivery is more instructive than entertaining. His approach is certainly devoid of artificiality; indeed, it is on a dedicated level. But particularly in the *Kreisleriana* it is also on the ponderous and Germanic side. Specifically, what is missing are elements of romance and humor, for this is music born of fancy and conceived by a man in the throes of love. With the *Symphonic Études* the gifted pianist exhibits a closer identification and a more encompassing comprehension of structural and dynamic values. To be sure, his version is not so expansive in dimensions as those by Anda and Firkusny, but within its narrower framework it is musicianship of genuine inspiration.

—A.K.

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SCHUMANN: *Symphony No. 3 in E flat, Op. 97 ("Rhenish")*; Detroit Symphony Orchestra conducted by Paul Paray. Mercury MG-50133, \$4.98.

Same: Philharmonic Promenade Or-

chestra conducted by Sir Adrian Boult. Westminster W-LAB-7062, \$7.50.

▲THOUGH directed with care and sensitivity, Boult's way with Schumann is somewhat calculated and deliberate (even though the tempi are at times more animated than those chosen by Paray), with phrasings tending toward the episodic. Paray's robust and forthright account seems more in keeping with the taut instrumental scoring and over-all ruggedness of the structural scheme. The brass playing is particularly commendable in the Boult version, but even these instruments seem to be understating with their rather bland sonorities. Neither conductor probes so deeply as Bruno Walter did some years back. The over-dry strings and dead studio sound hardly justify the premium price asked by Westminster. Mercury's sound is plagued by the deadness of those instruments nearest the conductor (over whom is suspended a single mike) and the over-resonance of those most distant. —A.K.

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SOUTULLO Y VERT: "El Ultimo Romantico"; Teresa Berganza (Aurora); Ines Rivandeneira (Encarnación); Gines Torrano (Enrique and Cantador); Gerardo Monreal (Ceferino); Greforio Gil (Tomas); Los Cantores de Madrid and Orchestra conducted by Indalecio Cisneros. London XLL-1645, \$4.98.

▲THIS zarzuela strikes me as having an especially high quota of musical comedy effects which might have come from any country. The conversation between the youths, the girls, and their mamas at the beginning might be out of any Broadway musical of a few years back. The performance has great drive; the singing is of a high order. —P.L.M.

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STRAVINSKY: *The Rite of Spring*; L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. London LL-1730, \$3.98.

Monteux, Boston RCA Victor LM-1149

Monteux, Paris Cons RCA Victor LM-2085

▲IN his grasp of Stravinsky's enormously complex and intricately voiced writing, Ansermet is in a class with Monteux. And so with the Swiss conductor's com-

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mand of sonority and orchestral coloration. What I find lacking are the spontaneity and the primitive tension generated by the Frenchman, and also some of the savage qualities brought to this score by Bernstein with the N. Y. Philharmonic (recorded but not yet released). Of the three Monteux readings, my preference is for that one with the Boston Symphony. However, there are many opinions I respect that lean to the newer presentation with the Paris Conservatory Orchestra. London's engineers have captured the Ansermet effort in glistening sound.

—A.K.

TCHAIKOVSKY: *The Nutcracker* (complete), *Op. 71*; Philharmonic-Symphony Orchestra of London conducted by Artur Rodzinski. Westminster set OPW-1205, four sides, \$7.96.

Dorati, Minn. Mercury OL2 101

▲IT would be pleasant to report that the musical results are equal to the winningly handsome package in which they are encased, but unfortunately such is not the case. Though painstaking in detail, only occasionally does Rodzinski's performance capture the innate iridescence and light-heartedness of this charming music, or communicate the spirit of the stage action which it accompanies. From the *Ouverture-miniature* to the end, the wonderful opportunities for dynamic contrast are for the most part answered by a rather heavy-handed deliberateness and unrepresentative tempi. Particularly disappointing is Drosselmayer's entrance (Scene IV) which all but pleads for an air of mock mystery in pianissimo tones so that the Waltz and Trepak of the lifelike dolls that follow can lilt in lyric contrast and ring out in mechanical victory respectively. The enchantment of a little girl who is thrilled by her gift, the chase when a mischievous brother tries to take it from her, and the ensuing Grosvater's Dance—all so brilliantly realized by Tchaikovsky in Scene V—are only hinted at in cursory fashion here. Rodzinski has further missed the essence of the sweeping grandeur of both the Snow *Pas de deux* and its choral Waltz, and also the Act II *Grand pas de deux*. In the former and in the

opening of the third tableau (Scene X), he seems to be overconcerned with instrumental intricacies. The divertimenti, notably the *Danse arabe* and those of the Chinese men and the Mirlitons, are weak in atmosphere. The Sugar Plum Fairy's variation sighs longingly for a Stokowski. Westminster's reproduction is unusually close-in.

—A.K.

●

TCHAIKOVSKY: *The Sleeping Beauty*, *Op. 66* (excerpts); London Symphony Orchestra conducted by Pierre Monteux. RCA Victor LM-2177, \$4.98.

▲SOMETHING has happened to RCA Victor's program notes. They used to be models of style and accuracy, most of them. Now we are apt to get soft-sells on artists and, what is worse, misinformation. For example, balletomanes are bound to be infuriated, and rightly so, by the fact that they will not find the contents of this record listed on the front or back cover. For their information, here is the correct sequence of excerpts: Side one. Prologue; (1) Introduction and March; (2) *Pas de six*; Singing Canary and finger variations; Act I—(3) Waltz; (4) Rose Adagio; Princess Aurora's Variation; (5) *Danse Vertigo* (Aurora dances, pricks her finger; Carabosse returns to curse her; the Lilac Fairy enters and softens the curse). Side Two. Act II—(6) Farandole (hunting party, blind man's buff); (7) Panorama (following the vision *pas de deux*); (8) *Polacca*; (9) *Pas de quatre*; Silver Fairy, Diamond Fairy Variations and Coda; (10) Bluebird *pas de deux*, variations and coda; (11) Red Riding Hood and the Wolf; (12) *Grand pas de deux* and coda; (13) Finale and apotheosis. The music for Cinderella and Prince Fortune, which is promised on the cover, is nowhere to be found on either side. Also, contrary to Robert Lawrence's notes, the Singing Canary and Finger Variations are two distinctly different excerpts rather than the same. Monteux brings enchanting warmth and admirable authority to this musical realization of the romantic old fairy tale. The revered octogenarian (83 this month) conducts with compelling sweep and the youthful ardor of the young prince himself. Only the mazurka-like

Finale and the Waltz of Act I leave this listener wanting a bit more animation. The rest is sheer perfection, superbly played and vividly recorded. —A. K.

TCHAIKOVSKY: *Symphony No. 4 in F minor, Op. 36*; Orchestre de la Radio-diffusion Télévision Française conducted by Igor Markevitch. Angel 35446, \$4.98 & \$3.98.

Koussevitzky Victor LM-1008
Sanderling Decca DX-142

▲**HARDLY** a good performance, and certainly not the sensation I expected it to be. Markevitch probably would have had better luck with the Philharmonia, but if he has truly communicated his artistic intentions to this orchestra I am afraid most of the blame must rest on his shoulders. He misses much of the emotional message of this music, and often simply ignores the score markings. The engineering is not good; specifically, the bass suffers from boominess. —D.H.M.

TCHAIKOVSKY: *Symphony No. 5 in E minor, Op. 64*; Philharmonia Orchestra conducted by Constantine Silvestri. Angel 35566, \$4.98 or \$3.98.

▲**SILVESTRI'S** excessive histrionics and his repeated liberties in rhythmic definition and phrasing seem to indicate that he has no over-all organizational concept of this work. Indeed, each new theme, and as often as not successive phrasings, are treated as individual and unrelated entities. The tempi of the final movement, which defy logic, range from the absurdly fast (that the Philharmonia can play it cleanly is a feat in itself) to the suddenly and inexplicably slow, with an "all right boys, let's wow 'em" ending. —A.K.

TCHAIKOVSKY: *Symphony No. 6 in B minor, Op. 74 ("Pathétique")*; New York Philharmonic conducted by Dimitri Mitropoulos. Columbia ML-5235, \$3.98.

▲**WHETHER** or not the listener agrees with him, one of the most invigorating things about Mitropoulos' music-making is the invariable originality of his musical thought. In the present case, this re-creative originality consists of taking

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LONDON
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Tchaikovsky at his word down to the slightest diminuendo—an almost unheard-of approach among modern conductors. The results are, for the most part, animated and forthright, without sticky sentimentality and histrionic excesses, but nevertheless deeply felt. Only the third movement strikes me as needing a shade more force of utterance. But this is my only qualification about an otherwise highly satisfying experience, save for my surprise at a rather obvious error by a violinist who forgot (for three rather audible notes) to repeat the B minor (second) theme (when it is first presented) in the second movement. The entirety has been recorded in a wide scope of clear sound.

—A.K.

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VAUGHAN WILLIAMS: *Symphony No. 8 in D minor; Partita for Double String Orchestra*; Philharmonic Orchestra conducted by Sir Adrian Boult. London LL-1642, \$3.98.

Barbirolli, Hallé Mercury 50155

▲THIS symphony was greeted with consternation two years ago, but it wears well if listened to as a light-hearted invention by an ordinarily serious master. Each movement boasts its own character and instrumentation, and the work as a whole is direct, delightful, and characteristic Williams. With this release London brings its series of Vaughan Williams symphonies up to date (insofar as we know). [The Ninth has just been introduced. Ed.] Barbirolli's performance is excellent, but Boult's is the more meaningful—particularly in the last movement, which he takes at a slower tempo than Barbirolli, investing it with an almost sinister quality. Another compelling feature of this disc is the inclusion of the *Partita*. This is a revision of an earlier double string trio; it is not a sextet, for antiphony is an important characteristic of both the original trio and the present score. The *Partita* is a powerful, richly rhythmic, work of real stature, and a worthy companion to similarly scored compositions by Bloch, Bartók, and Stravinsky. The recording is up to London's best.

—E.J.

VIVALDI: *Concerto in D for Violin, Strings, and Cembalo* (Pincherle No. 165); *Concerto in F for Two Horns, Woodwinds, and Strings* (No. 273); *Concerto in C for Woodwinds and Strings* (No. 87); *Concerto in C minor for Two Violins and Strings* (No. 435); *Concerto in G minor for Strings* (No. 407); Reno Fantuzzi (violin), Angelo Ephradian conducting the Orchestra Scuola Veneziana. Period SPL-740, \$4.98.

(Concerto in G minor) Virtuosi di Roma Decca DL-9575

▲THIS is a highly interesting collection of relatively unfamiliar Vivaldi in performances which are certainly better than average. If we do not have here the refinement in playing, the musical subtleties, and the tonal qualities of such ensembles as the Virtuosi di Roma, I Musici, or the Solisti di Zagreb, we may at least be assured that these are forthright and spirited interpretations that will give much pleasure. Of particular interest is the Concerto for two horns, woodwinds and strings, which features some fine playing by the unnamed instrumentalists. Of the five concertos contained on this disc all but one, the one in D, Pincherle No. 165, have been available on records before, some of them, in fact, in performances by the present ensemble. The recording quality is not an example of the latest in hi-fi techniques, but is satisfactory. The documentation on the sleeve, however, is somewhat scanty: although each work is identified by number there are no movement markings given, nor are any instrumentalists other than the solo violinist identified.

—I.K.

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VIVALDI: *L'Estro Armonico, Op. 3* (complete); Jan Tomasow (violin), Willi Boskowksi (violin), Mario Rossi conducting the Chamber Orchestra of the Vienna State Opera. Vanguard Bach Guild BG-572/4, \$9.96.

Reinhardt, Pro Musica String Orch. Vox 7423

▲ALTHOUGH individual concertos from this set are available in various recordings, these new discs represent only the second complete LP version of the twelve marvelous works for various combinations of stringed instruments which Vivaldi col-

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lected under his fanciful title. That no less a personage than Bach was enthusiastic over this music is attested to by the fact that Bach himself arranged six of the works as concertos for his own use. The earlier recording, already several years in the catalogue, was an excellent performance and could serve as a model for future interpretations. This latest version, I am pleased to say, is fully its equal. Performed with perhaps a little more lyricism, a little more preoccupation with the flowing lines, it has the further benefit of being, for the moment at least, less expensive, since it is offered for a limited time at the price given above instead of the normal list price. Were one to discount that factor, one would still have to find both versions excellent: the soloists are most satisfactory in each case, the ensemble work is spirited, and tempos are good. Even such a relatively minor (but nevertheless essential) detail as proper continuo realization is well executed in both recordings. Soundwise, the newer version has a slight advantage, although the violin tone tends to sound a trifle edgy unless compensated for. —I.K.

•

WAGNER: *Prelude to Act III of "Lohengrin"; "Tannhäuser" Overture; Siegfried's Funeral Music from "Die Göttterdammerung"; Dance of the Apprentices and Procession of the Mastersingers from "Die Meistersinger"; Ride of the Valkyries and Magic Fire Music from "Die Walküre";* Concert Arts Symphony Orchestra conducted by Erich Leinsdorf. Capitol PAO-8411, \$4.98.

Toscanini. NBC.....RCA Victor LM-6020

▲PARTLY due to Leinsdorf's excessive animation and partly due to an overabundance of resonance, lack of clarity is not the least of the negative aspects here. With such an emphasis on speed, the underlying contextual motivation of each excerpt is only perfunctorily suggested. Qualities of heroic dignity in the *Funeral Music*; of festive laughter in the *"Meistersinger"*; of exotic eroticism in the *"Tannhäuser"*; of proclaimative joy in the *"Lohengrin"*—these are largely absent. The *"Lohengrin"* in particular projects little that is atmospheric. This

arrangement of the *Ride of the Valkyries*, *Wotan's Farewell*, and *Magic Fire Music*, by means of linking segments of the orchestral accompaniments between each (and foregoing the Humperdinck conclusion to the *Ride*) is new to me. Also it is by far the best performance on the disc. The engineering seems to be altogether superior on the "B" side, although even here the orchestral choirs lack differentiation.

—A.K.

A surfeit of virtuosity

The Concertmasters of New York conducted by David Broekman—J.
S. BACH: *Chaconne; Brandenburg Concerto No. 3 in G; PAGANINI:* *La Campanella; Caprices Nos. 9, 20, and 24.* Decca DL-9955, \$3.98.

▲AS a novelty this record has its merits. Imagine a large string orchestra consisting of first-desk men, former first-desk men, and soloists from the major symphony orchestras of our country, including the New York Philharmonic, the Boston, Philadelphia, NBC, Symphony of the Air, Cleveland, Minneapolis, Pittsburgh, Detroit, Dallas, Buffalo, Houston, and Montreal ensembles. Unfortunately this most impressive listing looks a little better on paper than it actually sounds. The first side contains a rather atrocious transcription of the Bach *Chaconne* and a more or less routine performance of the Third Bradenburg Concerto. In general the tone quality of the strings is good, although I cannot help feeling that every man is trying to be a virtuoso at the expense of the music itself. This characteristic seems to become even more obvious on the second side, where we are treated to blown-up arrangements of three solo violin caprices and *La Campanella* by Paganini. The effect in these is somewhat top-heavy, for the burden of the melody is carried by the first violins with anemic accompaniment by the remainder of the strings. All told, this is an interesting recording to listen to a couple of times or to play for your friends as a stunt, but as an illustration of integrated string ensemble there are many better examples available.

—I.K.

Assorted strings...

Baroque Chamber Music: TELE-MANN: *Quintet in G*; QUANTZ: *Trio Sonata in C minor*; A. SCAR-LATTI: *Quintet in F*; J. C. BACH: *Quintet in D*; HANDEL: *Trio Sonata in E flat*; Jean-Pierre Rampal (flute), Pierre Pierlot (oboe), Robert Gendre (violin), Paul Hongne (bassoon), Robert Veyron-Lacroix (harpsichord). Haydn Society HS-9026, \$4.98.

▲ THERE is a fine spit-and-polish air about these performances, as well as some graceful and tender attention to the slow movements. In short, these French players are decidedly *en rapport* with the imposing array of non-French composers. Only the Handel falls short, to my ears. I think it was an error in judgment to have put the bassoon on the continuo part, whether it is traditionally accepted in France or not. The solo instruments hardly have a chance against it, and the bottom-heavy results are disconcerting. Otherwise, this is a most engaging record. Fine engineering. —S.F.

Mischa Elman Recital: SAMMAR-TINI: *Passacaglia*; VITALI: *Ciaccona*; HANDEL: *Sonata No. 4 in D*; J. S. BACH: *Air on the G String*.

Mischa Elman (violin) and Joseph Seiger (piano). London LL-1630, \$3.98. ▲ "REFINED" is not a word to be applied to Elman's playing here. It is declarative and rugged, and if a bit of subtlety or polish seems wanting, Elman will not be the one to weep over the fact. However, neither should we, because three quarters of this program is well suited to such a style, and only the Handel Sonata has had a few corners knocked off in handling. —S.F.

Jacobean Consort Music: The Jacobean Ensemble conducted by Thurston Dart. London/L'Oiseau-Lyre OL-50133, \$4.98.

▲ THE music of the first half of the sixteenth century, long neglected by almost everyone outside of college music departments or small groups of musical archae-

ologists, recently has come in for some well deserved attention. Thurston Dart, who is not only a musician but a musicologist of considerable reputation in England, has presented here some engaging examples of Jacobean compositions for one of the most popular "broken consort" combinations: one or two violins, one or two bass violins, and organ or harpsichord continuo. Among the composers represented are Thomas Lupo, Orlando Gibbons, Tobias Hume, and Giovanni Coperario (who, until his grand tour to Italy, was just plain John Cooper in England). It is a well chosen grouping, and well played. Good sound. —S.F.

▲ **Italian Chamber Music:** *Trio Sonata in A, Op. 1, no. 3* (Albinoni); *Cantata: Ombre, voi che celate* (Stradella); *Sonata in E minor, Op. 2, no. 9* (Vivaldi); *Sonata in F* (A. Scarlatti); *Cantata: Pen sieri* (A. Scarlatti); *Concerto for strings, in D minor* (Torelli); Niels Brincker (tenor); Magna Svendsen (recorder); Ole Kinch, Peter Elbaek and Lis Fagerland (violins); Bendi Anker and H. Grabow Petersen (cellos); Societas Musicas Orchestra, Copenhagen; Jorgen Ernst Hansen, harpsichord and virginals. Vanguard/Bach Guild BG-566, \$4.98.

▲ THE Danes can always be counted on to provide interesting programs and warm performances. Most of this music is new, though the Torelli was once to be had on a 78 rpm disc played by a German group under Hermann Diener, and the Scarlatti Sonata makes part of a program issued by Westminster featuring the late Edith Weiss Mann. It is enlightening to compare that more lively performance with this one, especially as in it Lois Wann's oboe takes the part there given to the first violin. Both the color and the spirit of the playing are very different. The Albinoni and Vivaldi sonatas are attractive and typical. Brincker, who sings the two cantatas, has a voice and style that recall Hugues Cuénod, though his tone is softer and a little darker. He sings the alternating recitatives and ariosos musically and with understanding. —P.L.M.

...and brass

Around the Horn: *Horn Concerto No. 3 in E flat, K. 447* (Mozart); *Trio in E flat* (Haydn); *Prelude, Theme and Variations* (Rossini); *Serenade and Die Forelle* (Schubert); *For Children: No. 17 and No. 33* (Bartók); *Elegy for Mippy I* (Bernstein); *Prelude No. 2* (Gershwin); *The Harmonica Player* (Guion); Joseph Eger (French horn); Isidore Cohen (violin); Sterling Hunkins (cello); Yaltah Menuhin (piano); RCA Victor Orchestra conducted by Joseph Rosenstock. RCA Victor LM-2146, \$4.98.

▲HERE is a wonderful grab bag, jam-packed with original compositions. One of them (the Rossini) is a fascinating discovery. Also included are a concerto with full-scale orchestral accompaniment, some chamber music, transcriptions, and a discourse by Eger on the history of the horn. The last is good, but all too pithy, and much is eliminated due to lack of time. Eger is the most eager (excuse the obvious pun) hornist on the scene today and must be given credit for a great deal of missionary work. His shadings are musical, but his style-definition needs merely more time and experience (the advantages of age for once!). I protest, nevertheless, the making of transcriptions simply to fulfill the needs of a group formed to capture the organized provincial audience; thus the works arranged for horn, violin, cello, and piano. Sufficient literature already exists for chamber combinations which include the horn. —A.C.

Eger: "a wonderful grab bag"



Tower Music: Maurice Peress directing the Chamber Brass Players. Golden Crest CR-4008, \$4.98.

▲DURING the sixteenth and seventeenth centuries it was a standard custom to have a group of musicians perform daily from the tower of the town hall of many German cities. The Chamber Brass Players, who reside in New York, have attempted on this record to duplicate the ancient practice, at least as far as repertory is concerned. Their program consists of two Suites and the Tower Sonatas Nos. 12 and 30 by Johann Christoph Pezel (1639 - 1694), the Tower Sonatas Nos. 15 and 19 by Johann Gottfried Reiche (1667 - 1734), the chorale *Christus ist erstanden* in harmonizations by Samuel Scheidt (1587 - 1654) and J. S. Bach, three chorale harmonizations of *Jesus, meine Freude* by Bach, and what is known as the Passion Chorale (*O Haupt voll Blut und Wunden*) presented first in its original form as a love song by Hans Leo Hassler (1565 - 1612) and followed by the respective harmonizations of Scheidt and Bach. Lest anyone wonder about the inclusion of all the chorale arrangements in this highly interesting program, let me hasten to add that adaptations of vocal music were perfectly permissible at this time. However it is too bad that the same music could not have been performed on the original instruments (such as the *zink* in place of the trumpet), for this would have considerably added to the authenticity of the record on the whole. Another drawback, and a more serious one, is the quality of sound and of the disc itself, which tends towards distortion (over-cutting, perhaps?). The jacket notes mention that the Chamber Brass Players performed this music in June of 1957 from "the tower of the New York University Judson Residence ten stories above the Washington Square Park in Greenwich Village". The effect must have been wonderful indeed. Why, however, was the recording subsequently made in a fairly unresonant studio with close-up microphone techniques? Why not try to achieve some of the atmosphere of a real *outdoor* tower concert next time?

—I.K.

The art of Marchal

A Demonstration of the Studio Organ at 22 rue Deroe; J. S. BACH: Twelve Chorale-Preludes from the Orgelbuchlein (Nos. 5-13, 16-17); Toccata, Adagio and Fugue; André Marchal (organ). Zodiac LP-334 and 335, \$3.98 each.

▲ IF taken by itself or as the first of these two records, the Bach disc will not make a particularly profound impression: Marchal's Bach is clear and earnest, if a bit romanticized, but not on the very highest level we are accustomed to. It is obvious, however, from the record's format and the circumstances of its release, that its main concern is not with Bach but with Marchal (who has already been put to work by Unicorn on UNLP-1047 and 1048) or more particularly the organ in his own home at the above address in Paris. Thus the Bach disc serves as a contrast and supplement to the other record, which is a detailed description of the instrument. After a history of its construction (something which could easily have been merely printed on the jacket), spoken alternately in French by Marchal and in English translation by his daughter Jacqueline, the various stops, couplings, and ensembles of each division are named and Marchal demonstrates each briefly. This gives a detailed idea of all the components of this fine little organ. With little logic a few moments of the sound of a clavichord are thrown in at the very end "to complete the atmosphere of the studio". The entire spoken texts are printed in both languages on the jacket. Naturally, a recording such as this is hardly likely to appeal to a wide audience; indeed, it would seem to be designed mainly for other organists and organ-builders. Yet the layman can find something more than just professional information here. This record can offer at least an indication of those elements that make up the quality and range of sounds upon which the organist may draw. Had such a purpose been kept in mind, there might have been more explanations and fuller commentaries on the various stops. In



Marchal: love shines through

both recordings the quality of sound is good, though there is a tendency to excessive resonance, and the stuffy acoustics of the studio do not do the instrument the best service. •

—J.W.B.

J. S. BACH: *Partita, "O Gott, du frommer Gott" in C minor; "Herzlich tut mich verlangen"; "Es ist das Heil uns Kommen her"; "Nun freut euch, liebe Christen g'mein"; Three Verses on Te Deum (Anonymous); SWEELINCK: Variations on "Mein junges Leben hat ein End"; GABRIELI: Canzona; CABEZON: Diferencias Sobre El Canto Del Caballero; PURCELL: Prelude; BUXTEHUDE: Fugue ("Jig") in C; André Marchal (organ). Unicorn UNLP-1048, \$3.98.*

▲ THE Holtcamp Chapel Organ used in this recording is located at M.I.T., and it is a small, soft, and mellow instrument of great intimacy and beauty. Despite its small size, it is capable of a surprising variety of textures. With this variety, however, there is a certain unity of quality which many organs lack. It is, in short, a wondrous instrument. This release is Volume III of the series entitled "The Art of André Marchal". At sixty-four, this blind organist has retained his technique, and his musicianship, never questioned, is as remarkable as ever. His tempi and choice of registrations are, I believe, beyond reproach, and his evident love for the music shines through every measure. He plays the selections as though each were a profound experience for him, as one can well imagine is the case. It makes a profound listening experience, too, and one that should not be missed. There is a rather bad background hum in the recording. Other than this, the sound is clear and undistorted.

—D.H.M.

Two for Easter

Gregorian Chant: *Liturgia Paschalis*; Choir of Monks of the Benedictine Abbey of St. Martin, Beuron, Germany, directed by P. D. Maurus Pfaff. Decca Archive set ARC-3088-90, six sides \$17.94. **PERGOLESI:** *Stabat Mater*; Margot Guilleaume (soprano), Jeanne Deroubaix (alto), Carl Gorvin (organ), Südwestdeutscher Kammerorchester (Sommerliche Musiktage Hitzacker 1957) conducted by Matthieu Lange. Decca Archive ARC-3091, \$5.98.

AS part of its latest omnibus release, Decca has issued two "Archive" imports geared to the Easter season which reflect curiously on the variety of musical approaches there are to the timeless themes of the Crucifixion and Resurrection.

The most familiar material here is, of course, Pergolesi's popular setting of Jacopone da Todi's moving poem. This calls for a string ensemble with organ and two female voices in solos and duets. Some recordings in quest of variety assign some of the duets to a two-part women's choir, but on this disc two soloists are used throughout. One of them is familiar from quite a different context: the lovely alto voice of Jeanne Deroubaix has long been associated with the medieval and renaissance recordings of the Brussels Pro Musica Antiqua, of which she has been until recently an outstanding member. Her performance here leaves one with the feeling that she is slightly out of place in this music, but that is perhaps the result of typecasting and she does give a highly creditable account of herself. Margot Guilleaume, herself not unfamiliar on the Archive label, also sings prettily. But the real factor in this performance is the conductor. Herr Lange has been encountered only in passing on LP, conducting for Urania pieces by Mozart (C-7109), Wolf-Ferrari (C-7043), and Respighi (C-7093), but he steps into this music with experience and authority, his vigorous tempi and well-paced direction making this version about the most effective and appealing of those on the market

today. Except for an occasional tendency of the fine instrumental group to overshadow the singers, the recording is excellent.

The Gregorian album brings us music of an entirely different cast. What this set includes is the services of Easter eve and morning. The first four sides contain the evening service, reaching its climax in the *Missa solemnis vigilae Paschalis*. The Easter service itself, the *Missa in Dominica resurrectionis*, occupies the third disc. This latter music already has been released on ARC-3001, and has been tapped also by the Solesmes in one of their more unfortunate releases (London LL-5222)—of which much of the first side is nothing but the chirping of birds, of ornithological but hardly musical interest.

Those who approach this new Archive set ought to receive a clear warning, however. Those who like their Gregorian music in the form of one chant after another in a continuous stream of male monophony will find much of this album tedious and monotonous. For this is not a program of Gregorian chants; it is rather a complete service with the Gregorian liturgy in the context for which it was originally intended. Many of the canticles, prayers, and lessons, especially on the first two records, are intoned by the deacons, whose solo voices are not identified here. A few of the sections of the ceremonies are even spoken. Yet, particularly in the Easter morning service, there is no dearth of that soaring line that can make Plainchant so thrilling.

Though this Beuron group uses the editions of Solesmes, it is inevitable that there should be a difference between the way they sing and the way the Solesmes Abbey Choir does. Every nation seems to sing Latin its own way, inclining the sound to that of its own language. The Germans here are no exception. In some cases the results are a little amusing, such as when words like "sursum sunt" emerge as "zurzum zunt", but this is no stranger than some of the Frenchifications we have become accustomed to from Solesmes. And these are foibles we can easily

(Continued on page 370)

Tape Reviews

BEETHOVEN: *Symphony No. 3 in E flat, Op. 55 ("Eroica")*; Philharmonic Promenade Orchestra of London conducted by Sir Adrian Boult. Vanguard Stereo VRT-4003, \$14.95.

BEETHOVEN: *Symphony No. 5 in C minor, Op. 67*; same artists. Vanguard Stereo VRT-3018, \$11.95.

BEETHOVEN: *Symphony No. 6 in F, Op. 68 ("Pastorale")*; same artists. Vanguard Stereo VRT-3019, \$11.95.

BEETHOVEN: *Symphony No. 7 in A, Op. 92*; same artists. Vanguard Stereo VRT-3020, \$11.95.

▲BOULT seems to agree with Klemperer that the basic motivation of Beethoven's symphonic writing is lyrical. If you happen to be of this school of thought, these performances are highly recommended. To this taste, however, the noted Englishman's presentations rather lack intensity and drama. I find this particularly true of the *Eroica*, where the tempi almost invariably emerge considerably slower than those specified in the score. To be precise: Beethoven's tempo specifications are 60 to the dotted half in the first movement, which Boult takes at 50 to 52 to the dotted half; 116 to the dotted half in the third movement, which Boult offers at 104 to the dotted half; and 76 to the half in the final movement, which Boult plays at 61 to the half. At such a consistently slow pace, the added elements of weight and continuity bid for consideration. In the present case, I don't feel that the problems have been convincingly solved. With the C minor Symphony, to be sure, Boult provides somewhat more force of declamation, with correspondingly appealing results. The performance clearly has not the tautly-knit fabric that Toscanini weaves, but it does offer a validity

of its own nevertheless. The breadth and expansiveness adopted here become positive attributes in the *Pastorale*, where the phrasing lends itself winningly to the lyric approach. The same cannot be said for the Seventh Symphony, where the two final movements in this reading lack impetus and climax. Beethoven specifies 132 to the dotted half for the third movement, which Boult conducts at 103 to the dotted half; and the final movement is taken at about half the pace called for. No quibble can be found with Vanguard's reproduction. —A.K.

▲**BRAHMS:** *Symphony No. 1 in C minor, Op. 68*; Frankfurt Opera Orchestra conducted by Carl Bamberger. Concert Hall Society Stereo CHT/BN-32, \$17.90.

▲THE asking price is \$1.05 less than RCA Victor wants for the Munch-BSO version (GCS-42), but even at that it is not easy to confer approval on this performance. Bamberger is much closer to the heart of the music, I think, than Munch ever is. And it is even possible to say that the Bostonians have less inherent affinity to Brahms than the Frankfurters. However, the German ensemble is contrariwise infinitely less virtuosic than its competition, and the European engineers did not have the marvelous acoustics of Symphony Hall at their disposal. Neither of these tapes is to my taste, frankly. But those who want the finest sound and *nonpareil* execution are commended to the Victor release, and those who place tradition above other considerations will be satisfied with the one at hand. —J. L.

▲**BUXTEHUDE:** *Missa Brevis; Cantata, "Alles, was ihr tut"*; Helen Boatwright

(soprano, Russell Oberlin (counter-tenor), Charles Bressler (tenor), Paul Matthen (bass), The Cantata Singers, strings, and organ conducted by Alfred Mann. *Urania Stereo UST-1210, \$11.95.*

▲ONE of the outstanding disc issues of the season was UR-8018, reviewed at length on page 250 of the February issue. Here is one of the two stereo tapes comprising the same performances. As you would expect, the sound is considerably more spacious in this medium. I remember so well my delight when, ten years ago, I acquired the Renaissance version of "Alles was, ihr tut", now retired with honor. Who would have thought, a short decade ago, that this glorious music would so soon be available in such vastly improved reproduction? I recommend this release especially to those audiophiles whose ears have become jaded by too many decibels. It is proof positive that stereo also serves music of modest dimensions. *Urania* deserves particular praise for its inclusion of full texts and ample program notes. If tape enthusiasts had to depend on the skimpy annotations usually provided, they would be the most ill-informed group of music lovers in the world.

—J. L.

J. STRAUSS, JR.: *Selections from "Die Fledermaus"* (Overture; *Glücklich ist, wer vergisst*—*Polka Mazurka*, Op. 368; *Fledermaus Polka*, Op. 362; *Tik-Tak Schnell-Polka*, Op. 365; *An der Moldau*—*Polka Française*, Op. 366; *Du und Du Waltzes*, Op. 367); Boston Pops Orchestra conducted by Arthur Fiedler. *RCA Victor Stereo CCS-91, \$10.95.*

▲MANY long years ago the *echt* Bos-
tonian Fiedler demonstrated his winning ways with this rather special repertory. He never condescends to these pieces; neither does he try to make them something more than they are. Always he gets just the right lilt and lightness, and always his Popsmen play like the superb virtuosi they are. The sound is beautifully bright; by this time *RCA* really knows how to make the most of *Symphony Hall's* unique acoustics. I would nominate this tape as the easiest listening of the month.

—J. L.

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TCHAIKOVSKY: *Symphony No. 5 in E minor*, Op. 64; Mannheim National Symphony conducted by Herbert Albert. *Livingston Stereo 4001-K, \$17.95.*

TCHAIKOVSKY: *Symphony No. 6 in B minor*, Op. 74 ("Pathétique"); Sinfonia of London conducted by Muir Mathieson. *Livingston Stereo 4002-K, \$17.95.*

▲BOTH performances are very well engineered, and the orchestral playing in either case is generally first-class. Conductor Albert is billed on the back cover of the Fifth package as "especially well-known for his sympathetic and striking interpretations of the work of the romantic composers, Tchaikovsky in particular".

This may be, but he takes the most extraordinary liberties with the score, inserting small ritards willy-nilly and then holding up the peroration for a massive one. To be sure, this is more or less characteristic of the German approach to the romantics, but it is rarely so overdone. To his credit it must be said that Albert is quite consistent throughout, so that the listener is not unduly startled after the first movement. Contrariwise, Mathieson performs the *Pathétique* straight, with no underlining of the tragic sentiment. I prefer the Koussevitzky conception, but that is entirely subjective, and certainly there can be no questioning the musicianly, workmanlike seriousness that Mathieson provides in lieu of intensity. —J. L.

Re-Percussion; Percussive Art Ensemble conducted by Richard Schory. Concertapes Stereo 25-1, \$11.95.

Duelin' Demon Drums; Richard Campbell and Harry H. Coon (drums). Concertapes Stereo 512, \$7.95.

▲HERE are two lease-breakers if ever there were any. Readers of a certain standard tape catalogue are forewarned that none of the pieces in "Re-Percussion" is "already known to concert audiences", as alleged. I doubt that Carnegie Hall or any similar purieu ever resounded to *Crocodile Crawl*, *Cymbalation*, *Pentatonic Clock*, *Cloud Nine*, *Woodpile Polka*, *Omoo*,

or *Amazon Tributary*, which is the sort of thing that makes up this release. According to the program notes, Schory's ensemble uses more than a hundred different percussion instruments. One can only applaud the composer-arrangers, Bobby Christian and Willis Charkovsky, for devising so many new constellations of percussive, timbres, although their pieces make no pretension to any formal unfoldment. A mere two participants occupy the companion tape, but they make nearly as much racket at that, chiefly because their program is meant to simulate authentic African and American Indian music. I cannot vouch for the validity of these re-creations, but the *imprimatur* of James Cunningham, who recorded them, insures that sonically they are exciting. At full volume, either of these issues will bring the police in no time at all. —J. L.

Dance Hits of the 30s and 40s; New World Theatre Orchestra. Bel Canto Stereo ST-30, \$9.95.

▲TWENTY-THREE minutes of sweet nostalgia for parties with slightly receding hairlines. The contents: *Paper Doll*, *Dream, Stars Fell on Alabama*, *I've Got My Love to Keep Me Warm*, and *Johnson Rag*. The "New World Theatre Orchestra" is not otherwise identified, but it evokes the heyday of Miller and the Dorseys with all necessary skill. Smooth sound.—J. L.

Ruffles and Flourishes; Members of the Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. Mercury Stereo MS5-13, \$8.95.

▲THIS is music for field trumpets and drums drawn from the War Department's

Technical Manual No. 20-250. It is, in other words, official music of the U. S. Armed Forces, and therefore it will have a ring of yesteryear to all alumni regardless of their musical tastes. The thirty-odd selections include music for rendering honors, traditional marches and inspection pieces, drum soli, and the full array of standard bugle calls from "Reveille" to "Taps". One of the four trumpeters is a young lady, which hardly is "old army". But never mind, because the whole works has an almost uncomfortable verisimilitude about it in all other respects. If you doubt this, try it early in the morning within earshot of any veteran. The overall sound, as indicated, has total presence, and the playing is of course perfect. Fennell's ensemble never is less. —J. L.



Fennell: "of course perfect"

The month's jazz

By MARTIN WILLIAMS

The Donald Byrd—Gigi Gryce Jazz Lab with Jackie Paris. Columbia CL-1058, \$3.98.

▲ SINCE the opening performance here, called *Early Morning Blues*, seems to me almost a travesty of the kind of blues and gospel music it is supposed to be based on, I am disposed to ask a few questions. Are such things as double bridges and thirty-six-bar tunes, although more than welcome, really experimental? Is basing improvisation on chord changes other than those in the "head" melody really an experiment or a rather strange stunt? Does the use of unusual (though hardly daring) changes constitute an experiment or merely an act of sound conservatism? Can trumpeter Donald Byrd sustain slow tempos and lyric moods? Does he utilize the range of his horn as well as he obviously could? Does Gryce really execute those runs he is constantly beginning? Can any really valid and important experimentation seem so frequently prosaic—or is it that I am totally missing the point?

Hard Drive: Art Blakey and The Jazz Messengers. Bethlehem BCP-6023, \$4.98.

▲ DRUMMER Art Blakey has led groups of "Messengers" for years but the most important was the recent one in which the creativity of pianist-composer Horace Silver shone (their best record is under Silver's name, Blue Note BLP-5118). One might describe their work as the modern counterpart of the blues-jump band, with the limitations in range that such a statement implies, but the spirit with which they reasserted certain basic things about jazz was and is extremely important. Since that group disbanded Blakey has led one whose records are full

of technical lapses and on which Blakey seemed to be trying to prove that the way to inspire is to coerce. This record shows the musicianship catching up with the intentions. Trumpeter Bill Hardman, who has sometimes seemed to fluff almost as many notes as he played, shows himself a real musician. Pianist Junior Mance may have trouble with time (*For Minors Only*) but he is adapting his "funk" to the new note of lyricism heard in this recital. Johnny Griffin, in many ways the best reed man Blakey has ever had, is making a firm place for himself as a virtuoso tenor saxist, but the joyous wit he can project is not so evident here. Blakey's playing settles into a half swinging accompaniment, half inspirational interplay, tempos and dynamics relax a bit, internal battles settle into a kind of co-operation.

The Cecil Taylor Quartet at Newport (reverse by Donald Bird-Gigi Gryce). Verve MG-8238, \$4.98.

▲ PIANIST Cecil Taylor is almost an *avant garde* by himself. He is going to be accused of making a tricky pastiche of Bartók, Stravinsky, Schönberg, Ellington, and Monk. He is also going to be accused of using great chunks of borrowed material, unassimilated. Neither of these things is true. His borrowing is anything but wholesale. He is as acutely aware of a specific jazz technique as anyone could be, and he transforms (as jazz always has) everything he uses into the ways of his medium. He is not yet a really disciplined improviser but he is already a more than exciting one. There are ideas in his lovely *Tune 2* that don't seem to belong there and there are fragments in the other two pieces that remain fragments. But of him I will say something that I do not believe a re-



Webster: how to say more

viewer should say: hear him, he is working on very important things. (A good introduction to his work is on the *Transition "Sampler"*; he has one record of his own on that label, and half of this one.) His way may very well be the way of the future; it will surely be a part of it.

Gil Evans and Ten. Prestige 7120, \$4.98.

▲THE quality of this set is very different from that of the recent Evans-Miles Davis reunion and, although I have reservations about parts of *Remember* and about *Jambangle*, I think it has little flabby lushness but, generally, firm if gentle musical statements. In *Ella Speed* he gives his followers who have tried the same thing a lesson in the straightforward effective handling of "folk" tunes (although as *Willie the Weeper* etc., this one has quite a past in jazz). Steve Lacy, whose Davis-influenced work fits Evans' conception excellently, has a very effective solo on that one. The other major soloist is trombonist Jimmy Cleveland, another asset, especially during some of the heavy Claude Thornhill-isms in *If You Could See Me Now*. Bassist Paul Chamber's constant warmth is another. Happily, Evans' piano can be treated as a functional part of the scoring.

Tour de Force: Roy Eldridge, Dizzy Gillespie, Harry Edison. Verve MG-V8213, \$4.98.

▲**STEEPLECHASE** (the chords of *Get Happy*) takes one side. Eldridge (the virtuoso of "swing" trumpet) soon warms up to inventiveness, Gillespie (the virtuoso of "bop" trumpet) knows how to riff along between daring runs with no blow-hot-blow-cold choppiness, and Edison (who developed a unique flowing, almost lyric, voice out of a conception basically rather like Eldridge's) is firmly in motion until toward the end: stock

Gee Baby Ain't I Good to You: Harry Edison and Ben Webster. Verve MCV-8211, \$4.98.

▲THE previous meeting of trumpeter Edison and tenor saxist Webster, "Sweets" (Clef MG-C717), produced what was not only one of the best records of last year but one of the best on which either man ever has played. And that is saying a great deal—especially for Webster, who still knows how to say more in one terse chorus than many other tenormen can say in a lifetime of ten-minute solos. This strangely programmed LP (the three long blues are tracked side by side) is good, but it is not "Sweets".

phrases and all, an exciting performance showing that this instrument can, in the right hands, do the absolutely impossible—and make sense at it. Also included is a collection of "ballads" by Gillespie and Eldridge and, although each man has handled such moods better, the other side of the picture is there and the former's *Summertime* is very good indeed. The other selection is the one the title of the set comes from; it seems to me to have more swing (or is it jump?) than music.

Gospel Singing at Newport: the Drinkard Singers and the Back Home Choir. Verve V-8245, \$4.98.

▲REPORTS of last summer's Newport sporting event included praise for this gospel afternoon. I think there is some contrived "excitement" (especially at the beginning and end) from each group, but there is also singing done with the excitement of a high conviction. I wish that every admirer of "spirituals" would hear this and hear the way things are done when they are done best, that every student of the theater would hear this essence of the birth of drama in the interplay here between lead singer and chorus (yes, happening here just as it did in 530 B.C.). Such work as this could almost stand as a definition of what artistic activity is, why it happens, and what it means for man.

Blues for Tomorrow: East Coast All-Stars, Herbie Mann, Sonny Rollins, Mundell Lowe, Bobby Jaspar. Riverside 12-243, \$4.98.

▲THIS collection of various moods of twelve-bar blues might provide a good *stylistic* introduction to various current approaches, but that is not to say that everyone involved is to be heard at his best, that everyone is top (or even second) drawer in his "school", or that each of these approaches is of equal merit. The

energetic, though ragged, "All-Star" track comes off best, I think. On it, Coleman Hawkins becomes strangely inarticulate for one so obviously moved and able, and bassist Wilbur Ware and drummer Art Blakey seem to me to play almost brilliantly.

Kenneth Patchen Reads with The Chamber Jazz Sextet. Cadence CLP-3004, \$3.98.

▲THIS time around for "jazz and poetry" (if one gets past the silly cover and notes) we have a real poet who also knows how to read. There is not much jazz really, but the very skillful musicians (whose work was dubbed and spliced in later) know how to use some of its patterns effectively; despite such banalities as the following "...Russia" with a couple of bars of *Meadowland*, they work well enough when they are quiet enough. It is about time a couple of fundamental points about all this got raised. One experience, the poetic or the musical, has to predominate. The opera librettist knows that he *cannot* be a poet but must restrain himself to the level of an effective versifier. The blues singer, because he is a poet, knows that the accompaniment must be simple and functional. It should be obvious that if jazz is going to work with a poetry worthy of the name, it will have to take a secondary part (or a decidedly alternating one). And for a music that has struggled so long against a functional role, it seems a strange path to be taking.

Soliloquy: Eroll Garner. Columbia CL-1060, \$3.98.

▲SOME of the criticisms on technical and stylistic grounds which are regularly leveled against Garner are legitimate but perhaps they miss the point. He can make variations which show a unique feel for the structure and meaning of a melodic line, and such a capacity is not only important in itself but also a valuable antidote to the facile doodling of stock

phrases over chord sequences that one hears so much of. His limitations, his mannerisms are obvious. The question is whether or not he works within them, uses them, for the kind of joyous creativity one usually hears from him. On Columbia CL-883, he was (except when his mawkish slow style was indulged) magnificently on top of them. This time it seems to me that the mannerisms (along with some affectations and some carelessness) won the day.

Tour de Force: Sonny Rollins Quartet. Prestige 7126, \$4.98. **A Night at the Village Vanguard:** Sonny Rollins. Blue Note 1581, \$4.98.

▲THE title *Ee-Ah* on the Prestige set belongs to an improvisation built around a brief motif which recurs, interwoven, at the most surprising and ingenious places; it is an almost brilliant performance and, if it weren't for some overworked licks, would be just that. *B. Quick* and *B. Swift* (the chords of *Cherokee* and *Lover*, respectively) are rapid, and for me rather disjointed, virtuoso pieces. Two "ballads" are also included and, for some reason, a fellow came in to sing them. The results might be described as a mass of borrowed affectations. If the Blue Note set is on the whole a better set, that is not to say that it is as good as Rollins' previous Blue Note (1558) or his excellent Prestige (7070) and Contemporary (3530) sets. His chief asset for me is that he has shown a strong sense of over-all form in the kind of extended "bop" improvisation which has so seldom had one. He has set certain standards for himself, and although this *I Can't Get Started* might rival his best work I don't think he otherwise meets them here, and there is a bit of tenseness in some of these tracks. Bassist Wilbur Ware is present—he who often sounds like he had heard no one since the earthy Bill Johnson in the twenties and had built a contemporary style from that.

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Folk Music

By ROBERT SHERMAN

I HAD intended to devote this column to recordings of English and American songs, but they'll just have to wait for a paragraph or two while I tell you about one of the most delightful discs I've come across in a long time—Theodore Bikel's scintillating new album of "Jewish Folk Songs" (Elektra EKL-141). Bikel's three earlier releases for Elektra are justly popular, but he really outdoes himself on this one. His singing blends warmth, humor, and tenderness; his voice is wonderfully expressive, his inflections perfect—so thoroughly Jewish! In his colorful liner notes, the singer explains that these songs are a precious childhood heritage, and indeed, only someone who has grown up with this music could imbue it with so much love and understanding, with such an obvious sense of identification. On one side of the disc, Bikel accompanies himself on the guitar; on the other, he sings with orchestral backing (the bright, if sometimes distracting arrangements and direction are by Fred Hellerman), and the whole package comes wrapped in superior recorded sound. Don't miss it.

Now let's get down to the Anglo-American releases, starting with another Elektra recording, this one by Marilyn Child and Glenn Yarbrough (EKL-143). The two young singers have chosen a varied program, including several fine songs which seem to have escaped the notice of most recording artists, such as the lilting Scottish *Weel May the Keel Row*, two little known Irish love songs, and the Negro Spiritual, *Now Let Me Fly*. Both Yarbrough and Child have dramatic, highly individual styles, and a certain inclination for sophisticated, "effete" arrangements which will prove disconcerting to the purist, but many of their interpretations emerge with considerable charm and warmth. The versatile Hellerman is again on hand, this time to provide the excellent guitar accompaniments.

More traditional in style is another enjoyable album of duets: "Riddle Me This", sung by Jean Ritchie and Oscar Brand (Riverside RLP 12-646). Containing both riddle and question-and-answer courting songs, the disc includes such favorites as *Jennie Jenkins*, *Billy Boy*, *Paper of Pins*, *I Gave My Love a Cherry*, and (just in case she's allergic to

cherries) *I Will Give My Love an Apple*, all in fresh, highly appealing performances. Ritchie and Brand make a fine team. Their singing is ingratiating and completely free of affectation, capturing perfectly the spirit of the delightful songs. Their fine dulcimer and guitar accompaniments are aided and abetted by Dave Sears' driving banjo.

From the pleasant topic of love, we turn to "Wanted for Murder", a collection of American ballads about outlaws, desperadoes and sundry other unsavory characters (Riverside RLP 12-640). It's quite a rogue's gallery, starting off with *Jesse James*, and proceeding through *Cole Younger*, *Billy the Kid*, and *Sam Bass*, not to mention another dozen less celebrated badmen (one of whom, incidentally, is currently atoning for his crimes at Mississippi State Penitentiary). Paul Clayton sings these villainous epics with disarming nonchalance, in a pleasant, offhand, narrative manner. The tunes are lively, if not particularly original, and the songs themselves are interesting pieces of Americana.

Paul Clayton also may be heard in a recording of "British Broadside Ballads in Popular Tradition", nineteen songs which he learned from other recordings made by traditional English singers (Folkways FW-8708). Although the authenticity of these versions is thus assured, many of the ballads do not quite come alive in his straightforward but rather inexpressive performances. An interesting feature is the reprinting of the original broadsides (from the collection in the Newberry Library in Chicago), with full texts and comprehensive notes.

We go next to Ireland, courtesy of Capitol Records, for "An Tostal" and, (according to the jacket notes) the sort of music one might hear during this annual, three-week springtime festival (T-10124). Now quite possibly this disc will bring back all sorts of happy memories to those who come from, or at least those who have visited, the Emerald Isle, but I fear that others will be considerably less enchanted with it. Featured are the Tulla Ceili band, Paddy Beades, who evidently is a familiar performer in the local village halls, and Delia Murphy, a folk singer who is, in private life, the wife of the Irish ambassador to Canada. Of the three, Miss Murphy is the only one with any real musicianship, and her four songs do have a certain rustic charm about them. Beade, on the other hand, sort of sits on his numbers, squashing most of the vitality out of them in the process, and the band plows through four dance medleys with much vigor, but little else.

(Continued on page 370)

"Unlikely Corners"

WHY NOT LOOK below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners...

—Ralph Vaughan Williams

LOTTE LENYA is one of the great interpretative artists. She has been doing much the past few years to make the works of her husband, the late Kurt Weill, more familiar than they were during his lifetime. Until now she has been concentrating on the German works—most effectively, German being Lenya's native language, and also the language that Weill "heard" even while composing for American lyricists. One of the outstanding albums ever issued is Lenya's "Berlin Theater Songs" (Columbia KL-5056); it is the rare collector of fine contemporary music who does not have this outstanding collection, but this notice might serve as a reminder to those who do not. Lenya has just released an American counterpart in **September Song** (Columbia KL-5229), which includes a dozen songs composed by Weill for American musicals from 1938 to 1949. Conducting the orchestra is Maurice Levine, who conducted Weill's last musical, "Lost In The Stars" (1949). From this show are the title song (which was composed for "Knickerbocker Holiday" eleven years before), the haunting *Stay Well*, and the rather overwrought *Trouble Man*.

From "Street Scene" comes *Lonely House*—which has a superb orchestration, by Weill, for he preferred doing his own (contrary to the customary practice in the theater today), and *A Boy Like You*. From the excellent but unsuccessful

"The Firebrand of Florence" Lenya sings *Sing Me Not a Ballad*, with lyrics by Ira Gershwin. Weill was not always fortunate in his lyricists, but in Gershwin he found the best there is; some of the others' lyrics tend at times to be pretentious, or self-conscious poetry. Gershwin's lines for *Saga of Jenny* only emphasize the point.

Not much can be said about the singing of Lotte Lenya that hasn't been said. She has an uncertain voice, but even when it wavers it carries more meaning and melody than a treeful of the simian shouters we have belting out the popular music of today. If you like Weill and you like Lenya you must have this album. An excellent illustrated pamphlet accompanies the recording.

Television has been sponsoring some of our finer composers by means of the so called "spectacular" musicals. Recently employed in the TV factories have been Cole Porter ("Aladdin"—not yet received in these parts) and Hugh Martin ("Hans Brinker, or the Silver Skates"). Neither was terribly well received by the TV critics, who may rank with the drama critics in their inability to judge music. Actually, if a score is subtly put together, or its melodies, are original (and don't sound like old old friends), it tends to escape you on first hearing, and certainly first judgments are hardly to be trusted.

Now we have the cast recording of **Hans Brinker** (Dot 9001) which, so help me, starred Tab Hunter, and featured Peggy King and Jarmila Novotna. Hugh Martin, in this case, supplied both music and lyrics, and carried off an enchanting job. The songs are sprightly, youthful, liltting, and pretty. I can't think of anyone writing good songs these days who can capture the essence of youth in song so well as Martin. Therein lies the fragile charm of his songs.

The songs are youthfully done (type-casting accomplishes this) by Tab Hunter, who has a pleasant voice indeed, and

There will be no "Unlikely Corners" next month because Mr. Jablonski is up to his ears in galley proofs of the forthcoming biographical study of Gershwin to be published by Doubleday. The co-author is our "Spoken Word" critic, Lawrence Stewart—which may explain why there has been so little recorded prose and poetry reviewed in recent issues.



Hugh Martin: "fragile charm"

Peggy King Miss Novotna has but one song, an appealing lullaby, which she does touchingly.

The entire score is appealing, unpretentious, and deserving of more hearings than that afforded by one TV viewing. Martin deserves accolades for the fine work he did on it. And the cast, too, for presenting the lovely songs so well.

One thing I've really had enough of is the gimmick. Down with it, away with it! Take a wonderfully gifted singer like Anita Ellis, one of the best around, with a voice of quality, range, a vibrant quality called style, and a way of making a lyric meaningful. Miss Ellis' second album, **Hims** (Epic LN-3419), has just been released. Her first was marred by the gimmick of a narration and a "story" which were obtrusive and not a little embarrassing. Now, in her second album, Miss Ellis is spared, at least, the connecting talk, but to keep within the idea of the title ("Hims"—get it?), some pretty inferior songs are included. In other words, Miss Ellis' talents are larger than her material. With a voice like hers, why can't she be doing some really great songs by, say, well all right, by my pets, Gershwin or Arlen; or Rodgers and Hart, or Vincent Youmans, or Vernon Duke (call me, Epic, I got a million of 'em, and free; it might not make money, but at least you won't be squandering the fine talents of Miss Ellis)?

Not that the album is completely devoid of good songs, but what need was there for a new recording of *Bill*, even by Miss Ellis? *Jim*, a maudlin lament of a few years ago, wasn't good even then.

Miss Ellis sings *Danny Boy* beautifully; and *Porgy*, a song by Dorothy Fields and Jimmy McHugh, is interesting (especially to those who have been wondering whether or not it had come

from "Porgy and Bess"). *That's Him* is an excellent Kurt Weill-Ogden Nash song, but an item called *Larry* is a little sticky for my taste. Miss Ellis deserves an album worthy of her. She is unusually gifted, but the gimmicks have got her up to now.

Frederick Loewe and Alan Jay Lerner, who are responsible for a little tax problem called "My Fair Lady", have written the songs for an unreleased movie (and it will no doubt still be unreleased when this is published) called "Gigi", based on the story by Colette. Though an original cast album is forthcoming, a good idea of the quality of the songs can be gleaned from **Gigi** (RCA Victor LPM-1716), which is sung by Gogi Grant and Tony Martin, accompanied by the orchestra of Dennis Farnon.

Though I must admit I am not addicted to either Miss Grant or Tony Martin, I found this an enjoyable collection of songs, rather well sung within the limits of the individual voices of these two singing stylists. The Loewe music is particularly infectious, using as he did the waltz a good deal. Only one song gave me the creeps, and that is one called *Say a Prayer for Me Tonight*, because of a rather strange lyric, which may only sound so out of the film's context. Martin comes off very well in a long introduction leading up to the title song, which ought to be hit parade material before too long. It seems to me that in the "Gigi" songs Loewe and Lerner have written one of the better film scores.

In the February column I made the mistake of claiming that both *You've Got To Be Taught* and *Getting to Know You* were from "South Pacific". This slip has had untoward repercussions. I don't think there were any suicides, but I know of at least two divorces, a punch in the nose, one broken record, and a series of phone calls from R & H admirers which so tied up the switchboard at the ARG that the March issue was held up; which explains why it arrived a bit late last month.

Of course, *Getting to Know You* was sung by Gertrude Lawrence in "The King and I"; but I must add further bibliographical information (why not make it worse? Dick and ol' Ock will never talk to me again anyway). To wit: *Getting to Know You* actually was written for "South Pacific" and to be sung by Lt. Cable, but it was cut before the show hit New York. It was later salvaged for "The King and I". This, I'm afraid, will only serve to give comfort to those who feel there is no real difference between one Rodgers and Hammerstein show and another. But there is, you know. —E.J.

forgive in those who open up to us the riches of Gregorian liturgy. The setting of the monastery is tastefully and properly projected—with the interjection of bells at three points, twice superimposed over singing, as the only ventures into misguided "atmosphere". The recorded sound is, as we might expect, excellent. A generous insert booklet gives complete texts and translations, and Father Pfaff's notes on the jackets are earnest and helpful. The set comes in a sturdy album.

Thus, in the *Stabat Mater* and the Gregorian Liturgy, we have a distinct contrast of Easter music. One might describe the Pergolesi as an example of subjective sacred music. For all its demonstration of a certain idiom of early eighteenth-century Italian church music with operatic overtones, it does convey an intensely human and personalized conception of the tragedy of the cross and the sorrow of motherhood. The Gregorian Liturgy, on the other hand, is completely objective music—indeed, this sublime, other-worldly idiom is perhaps the ultimate in musical objectivity. The serene unfolding of the great mystery of the

Resurrection is portrayed in music that allows the listener to surrender himself and to transcend all worldly ills. This Archive release offers us at least these two different approaches to the Easter mood.

—J.W.B.

(Continued from page 367)

Now I'd like to conclude, as I began, with another outstanding recording that belongs in every serious collection: Richard Dyer-Bennet's fourth disc for his own company (DYB-4000). Once again the minstrel lives up to, and even surpasses, the high standards he has set for himself, and once again the superb engineering captures every nuance of his singing with flawless clarity and lifelike presence. The program itself is perhaps the most interesting of the four, ranging in scope from the thirteenth to the twentieth centuries and including several beautiful but rarely heard ballads along with such favorites as *Waltzing Matilda*, *The Fox*, *The Foggy Foggy Dew* and others. Of the lesser known works, I especially like the lovely *May Day Carol* and *Searching for Lambs* (the latter collected in England by Cecil Sharp) as well as a wonderfully satiric ballad which grew out of the Crimean War, *The Kerry Recruit*. Needless to say, all these songs are stamped with Dyer-Bennet's exceptional artistic and musical integrity. Full texts are included.

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